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NOTICE TO SUBSCRIBERS

Owing to the disturbance caused by war conditions in the postal service, we cannot guarantee prompt delivery of this journal through the mails. For delays in such delivery, while they should be reported at once to this office, we cannot accept blame. The journal is mailed in the General New York Post Office early Friday evening of each week and should reach our N. Y. City and suburban subscribers by Saturday morning, and those at greater distances in proportionate time.

When extra copies of any issue are required, advance notice of the number of copies so required should reach this office at latest by Thursday afternoon of any week. Later orders frequently cannot be filled, as we print only a few extra copies more than our regular edition.

FOREIGN SALE CATALOGS

Illustrated catalogs of the coming important Oppenheim picture sale in Berlin can be seen and studied without charge at the "American Art News" office, as well as those of all important art and literary sales at Christie's and Sotheby, Wilkinson and Hodge's London rooms before such sales, and priced catalogs, following the same. The "Art News" has also for sale copies of the more important foreign sales catalogs.

APPRAISALS—"EXPERTISING"

The "Art News" is not a dealer in art or literary property but deals with the dealer and to the advantage of both owner and dealer. Our Bureau of "Expertising and Appraisal" has conducted some most important appraisals. We are frequently called upon to pass upon the value of art works for collectors and estates, for the purpose of insurance, sale, or more especially, to determine whether prior appraisals made to fix the amount due under the inheritance or death taxes are just and correct ones—and often find that such former appraisals have been made by persons not qualified by experience or knowledge of art quality or market values, with resultant deception and often overpayments of taxes, etc. We suggest to all collectors and executors, therefore, the advisability of consulting our Bureau of Appraisal either in the first place or for revision of other appraisals. This Bureau is conducted by persons in every way qualified by experience and study of art works for many years, and especially of market values, both here and abroad.

ART SALES IN WAR TIME

It was a surprise to learn by cable on Thursday morning that with Paris actually under bombardment from the "mystery gun" and airplanes, the sale of the art treasures owned by the late Edward Degas should have taken place in that suffering city as scheduled, and was moreover unexpectedly successful.

This was certainly convincing proof, if such were needed, not only of the bravery and sang froid of the French, but of their devotion to art matters.

It will be interesting to know whether or not the sale of the art collections of the late Baron Oppenheim, announced to be held in Berlin this week, took place. It seems almost incredible that the attention, even of collectors and buyers from neutral countries, could have been directed to art sales, no matter of what importance, with the "great battle in the West" raging. This battle, which, if ever there was fought one on which the fate of civilization hung, the greatest in history, and on whose result the entire world waits with bated breath, would have been thought likely to have too completely absorbed men's minds to permit their giving attention to other matters.

It is to be hoped that the art world, with all others, will be able to breathe easier and more freely next week; and to resume its wonted activities.

Canadian Artists' War Records

For some time past the Canadian War Records office, of which Lord Beaverbrook is the head, has been engaging noted artists, both English and Canadian, to place on canvas the outstanding events and typical features of the Canadian Corps in France. In selecting these men it has been necessary to show discrimination from the art viewpoint, while at the same time gratifying the natural desire that Canadian artists should be engaged as far as possible.

Lord Beaverbrook had already enlisted the services of such well known English artists as George Clausen, Augustus John, D. Y. Cameron, Richard Jack, Frank Brangwyn, Charles Sims and other notable painters, together with the Canadian-born artists, J. Kerr Lawson, J. W. Morrice (of Paris), and A. Y. Jackson, who, while serving as a private at the front, was given a lieutenant's commission, and taken out from combatant work, that he might devote his time to pictorial records.

Four more Canadian artists have now been sent for, and are shortly due in England. These are Messrs. Beatty and Varley from Toronto, and Messrs. Cullen and Simpson of Montreal. Their selection was placed in the hands of the Royal Can. Academy.

Those who go to the front are given army rank, and the majority are doing their work merely for their officer's pay, although normally they would command high figures for their art; and others, such as Wm. Orpen, are doing work entirely gratuitously.

The expenses incurred are being paid for out of the proceeds of business done by the War Records office. Money taken for admissions to war photographic exhibitions, and for the sale of photographs and such publications as "Canada in Flanders," "Canada in Khaki" and "The Canadian War Pictorial," is being devoted to this organization. The pictures, when painted, are to be housed with the National Gallery of Canada at Ottawa.

The declaration of war being proclaimed at Ottawa is being portrayed by Harold Knight, and his wife, Laura Knight, is painting phases of Canadian life in Shorncliffe Camp. The memorable armada (of transports) that crossed to Plymouth in 1914 is the subject of a picture by Norman Wilkinson, and Julius Olsson is engaged on other naval scenes.

Several well known landscape artists are now employed in painting such canvases, which will be placed in the camps for study purposes. The work is entirely voluntary, and the artists, as usual, are unselfishly devoting their time to the country's cause. Further information about this interesting project will be forthcoming with the Government's permission.

A. D. Patterson.

OBITUARY

Henry Golden Dearth

Henry Golden Dearth died suddenly Wed. last from heart disease in his N. Y. home in his fifty-ninth year.

He was born in Bristol, R. I., son of the late John Willis and Ruth Marshall Dearth, studied at the Beaux-Arts and under Herbert and Aimé Morot in Paris. He won the Webb prize of the Society of American Artists in 1893, received a bronze medal at the Paris Exposition of 1900, and a silver medal at the Buffalo Exposition of 1901. He was a member of the National Academy and of the Fencers, Lotos, and Century Clubs. He married Cornelia Van Rensselaer Vail of New York on Feb. 26, 1896. Mr. Dearth is survived by his wife and a daughter, Nina Van Rensselaer Dearth.

The art of Henry G. Dearth may be divided into two periods—the earlier from his return to America after his Paris student days about 1890—during which he won deserved reputation as a poetic, refined and tonal painter—and the second from about 1912 when he revolutionized his palette and technique and went into brilliant essays in broken color. In the last line he evidenced remarkable strength and developed a beautiful and rich color palette. He was a close student and collector of Oriental and Persian art and was markedly influenced by both.

CORRESPONDENCE

Retired Art Teachers' Home

Editor AMERICAN ART NEWS,

Dear Sir: I have just been informed that the Presser Foundation has concluded to admit to its home at the corner of Johnson and Jefferson Sts., Germantown, Phila., retired teachers of art, in addition to its former limitation of receiving only retired teachers of music.

Applicants must be over 65 and have taught art for at least 25 years. An entrance fee of \$200 is charged, and, of course, the usual references as to character, professional standing and freedom from communicable disease are expected. The comfortable support of the guests is then furnished from the funds of the institution.

The new rule adopted by the management of the Presser Foundation puts teachers of art on the same basis as teachers of music, and allows them the same benefits in the institution.

The present building, with grounds and furnishings, represents an approximate outlay of \$200,000. Some 75 guests can be accommodated, each one being given a private room. The management seems to make an effort to conduct the place as a home, rather than as an institution, and the site selected is in one of the best sections of Phila.'s beautiful suburbs.

I have thought this information should be published in your valuable journal, in order that the artists of the country might know of it. I am in no way connected with the institution, but feel that its opportunities should be made known to the public.

Yours respectfully,

John Frederick Lewis.

Phila., Mar. 27, 1918.

BALTIMORE

Superb decorative effects are promised as a result of the work by local artists and sculptors in connection with the preparations for the exhibition of war trophies, etc., which will constitute one of the features of the part Baltimore will take in the next Liberty Loan campaign. The event will be known as the Liberty Loan Cantonment "Over There," and will be held in the great enclosure of the Fifth Regiment Armory, opening on Mar. 30. The plan is conceived on a large scale and so extensive has been the discussion concerning it and so enthusiastic the praise of both Federal and State officials, that the local Liberty Loan Committee is besieged with inquiries concerning the details.

William Gordon Beecher, a well known local architect, designed the decorations and has achieved results which will doubtless do much to increase his professional reputation, already considerable. Following classical precedents, he succeeded in instilling a deal of idealism into the scheme, giving it at the same time a deal of dignity and chaste beauty.

Mr. Beecher from the first has had the collaboration of Edward Berge, whose skill as a sculptor made possible the efficient execution of the plans. The dominant motif is a colossal plaster replica of Bartholdi's Statue of Liberty. This stands near the center of the rear wall and has all the majesty of the original. The casting of the figure was in itself a heroic task, but with the aid of George Conlon, another local sculptor, who, at the time the war broke out was assisting Paul Bartlett at his Paris studio; it was disposed of in record time. Mr. Berge has also designed and executed a spirited "Uncle Sam," a full-length figure, replicas of which will be scattered throughout the city during the Liberty Loan drive, a vigorous "Eagle" for the standards that will be a factor of the Armory scheme, an original "Liberty Head" and several small reliefs.

ART BOOK REVIEW

ALEXANDER WYANT—By Eliot Clark. Frederick F. Sherman, N. Y. \$12.50 net.

This well printed monograph is an interesting memorial to a great painter, written in a style suited to the quiet and restrained art of the subject, by a fellow painter, whose appreciation is evidently sincere and his understanding considerable. The sketch of the painter's life is clearly given from his birth in Ohio in 1836. Wyant's passion for landscape was early stirred by seeing some pictures by George Inness in Cincinnati and he straightway gathered himself together for the (in those days) big journey to N. Y., to see the great Inness.

A trip to Europe and study with Hans Gude at Karlsruhe prepared him for serious painting in England and Ireland. An Irish landscape reproduced seems to indicate that Wyant was benefiting by the teachings of Ruskin and was giving considerable attention to geological formations.

Returning to America and undertaking some landscape work in the far West, Wyant's health broke seriously and, suffering a stroke, he was obliged to paint with his left hand. Back in N. Y., Wyant began a struggle for recognition, working hard from nature during the summers at Keene Valley, Adirondacks, and later at Arkville in the Catskills. His life was spent quietly in the fields and in the studio until his never robust health gave way and death came in 1892.

Mr. Clark's treatise on Wyant's art is sympathetically and lucidly expressed, and what it lacks in warmth is possibly more than made up for by the sane and calm analysis to which Wyant's beautiful art is subjected.

JAPANESE ART MOTIVES. By Maude Rex Allen. A. C. McClurg & Co., Chicago; \$3.

The lure of Oriental art grows among collectors. The coin, postage stamp, print, tsuba or swordguard, netsuke, inro or tiered medicine case, ivory carving, and the bits of fiddle of the Far East all are full of symbolism, and, without some way of identifying these motifs, much is lost in the way of their enjoyment and appreciation.

This volume by Maude Rex Allen attempts to supply the needs of the collector and art lover in this field. In order to keep within certain bounds, however, an attempt is made by the author to restrict the choice of objects treated to those of ritual or ceremonial use and to attributes of the deities. Even with this limitation, the book is of great value, and contains much that is luminous regarding Japanese folklore.

The chapter on the dragon (Tatsu) is especially interesting. The suggestion is made that it may be a modified form of the alligator found in the River Yangtze. At all events the Japanese dragon is considered as symbolizing the watery element, and it typifies spring, rain and flood—all quite in keeping with the alligator theory. The dragon has also long been used as emblem of royalty. The Japanese dragon is a composite animal, essentially a serpent, "with the horns of a deer, the head of a horse, eyes like a devil, neck like a snake, belly that of a red worm, scales those of a carp, ears of a cow, paws of a tiger, and claws of an eagle." It has flamelike appendages on shoulders and hips, and on either foot are three, four or five claws. The imperial dragon of China has five; that of Japan three.

The horse in Japanese art is emblematic of manhood. The tiger (tora) is considered by the Japanese more as a symbol than a zoological reality. The animal is drawn in accordance with a type handed down by the old Chinese artists, and representations of the animal are painted on the screens before the doors of magistrates, to produce in all who approach a feeling of awe and terror. The tiger is in high favor with Japanese gamblers, and drawings of it, holding money in its front paws, are hung in gambling halls, and incense is burned before them.

The elephant (zo) is also a favorite Japanese symbol, and is frequently carved in ivory by Japanese artists. The ancestral tablet is placed in the household shrine of both Buddhists and Shintoists. Before the Ihai every morning a cup of tea, some boiled rice and fresh fruit are placed, incense is burned, and at nightfall a lamp is lighted. The Ihai is about twelve inches high and is made somewhat larger for a man than for a woman.

The volume contains an excellent bibliography and a copious index.

In the Chicago letter published in the ART NEWS of March 16 last, through a curious error of the Chicago correspondent, it was stated that the picture entitled "Ulalume," then on exhibition at the gallery of Mr. J. W. Young, was painted by Felix Russman, the winner of a Hallgarten prize at the current Spring Academy exhibition.

It was Claude Buck, a young fellow artist of Mr. Russman and who is also represented in the Spring Academy, who painted "Ulalume," which is described as "a moonlight of unearthly beauty."